



ONTARIO

DEPARTMENT OF EDUCATION

MEMORANDUM

To Principals of Collegiate Institutes, Vocational, High, and
Continuation Schools

Re Departmental Examinations in Grade XIII English Literature and Composition

1. THE ENGLISH LITERATURE EXAMINATION OF 1952

The following information in regard to the work of the candidates at the Grade XIII examination of 1952 in English Literature is presented in the hope that it may prove helpful to teachers in English. It is to be understood that the allotment of marks to the several parts of the course and the comments upon the candidates' answers apply only to this examination and that neither the scale of valuations nor the form of questions will necessarily be duplicated in future examinations in the subject.

The answer papers were evaluated on a basis of 100 marks which were divided as follows: Shakespeare—22; Modern Drama—12; Longer Poems—17; Shorter Poems—12; Short Stories and Essays—12; Typhoon—12; Sight Poetry—13. The marks assigned are also shown opposite the individual questions.

I. FORM OF ANSWERS

It is very important that answers should be *accurately numbered, properly spaced, and legibly written*. Candidates

should read part (b) of any question before attempting part (a). This reading should prevent wasteful and confusing duplication in answers. It would be well not to begin the answer to a question on the last line of a page.

An understanding of the meaning of a question is essential to a good answer. Candidates should be particularly warned to note when "two good reasons" or "two situations or incidents" are called for, and not to give more than two. A recognition of the importance of key words such as "conflict", "situations or incidents", "appropriateness", and "adequate references" would have saved candidates much time and trouble and, in many cases, would have gained marks for them.

A good examination tests more than a mere knowledge of matter studied in class, and students should be trained in the writing of formal examinations from the time they enter secondary school. They would then be at a distinct advantage in the departmental examination in English Literature.

Very few candidates failed to complete the paper this year, though a few did give themselves extra work by doing both parts of options. Very few wasted time by writing full answers on the unruled pages, but many assisted their own thinking by making notes for themselves, some of which proved useful in the organizing of the material and sometimes to the examiners' understanding of the answers.

It scarcely seems necessary to point out that memorized notes on the text seldom provide exact answer material. On this examination, particularly in the Shakespeare and Conrad questions, candidates' answers which were obviously based on memorized material nearly always failed to answer the question asked. Students should learn the texts before learning notes.

II. ERRORS IN SPELLING

Deductions to a maximum of five were made on the 1952 paper for errors in spelling. Too many candidates lost marks because of misspelled words. Teachers of English would do well to give a few minutes occasionally to spelling drill, attention being paid especially to words that are associated with English Literature. For example, the following words are frequently misspelled: alliteration, metaphor, rhythm, suspense, tragedy. The use of capitals and the spelling of

plurals, of various verb forms, and of possessives require special attention. The chapter on spelling in Smith: *Learning to Write* is excellent for review purposes.

The following words were among those most frequently misspelled on the 1952 paper. They are included in the hope that they may be of help to 1953 candidates.

argument, assassinate, arouse, assent, augurer, appropriate, affect, alliteration, address, author, believe, besiege, beginning, Caesar, chief, conspirator, dagger, dependent, embarrass, ecstasy, effect, exaggerate, frailty, fierce, ghost, humorous, its, it's, keenness, lose, loose, metaphor, mould, Macbeth, messenger, monastery, nemesis, occur, occurred, occasion, obedience, phonetics, preceding, presence, parallel, principal, prophecy, prophesy, quite, rhyme, rhythm, repetition, resemble, relieve, referred, scene, stubbornness, suspense, soliloquy, sculptor, significance, speech, separated, skilfully, simile, similar, subtlety, too, their, there, tragedy, tries, typhoon, tyrant, temperament, truly, until, villain, weird, whether, writing.

III. FAULTY USAGE

A maximum deduction of six marks was made for faulty usage on the 1952 paper. Although a general improvement in expression was noted over last year's paper, nevertheless many candidates still lost the maximum deduction.

The most frequent and notable error lay in the failure to handle the sentence correctly. Apart from a listing of points or tabulation, which should be persistently discouraged, the candidates, in the credit and failure class particularly, repeatedly used the sentence fragment and the run-on sentence. Dangling participles and gerunds, lack of agreement between subject and predicate, and inexact pronoun reference were among the commonest errors in grammar. Then, too, carelessness persisted; for example, letters were omitted from words, especially in forming past tenses of verbs. Illiteracy in expression was frequent enough, but was usually confined to the very weak student.

Stress on good usage should continue. In addition, candidates should be advised to re-read their papers carefully, and to make better use of their time. Long, irrelevant an-

swers, inclusion of options not required, and failure to note significant words such as “briefly”, cost many a candidate precious minutes. These led to haste in the latter half of the paper, and increased the tendency to make errors.

Some of the serious errors are listed below.

Sentence fragment: Which frightened Macbeth.

Run-on sentence: Macbeth is the villain of the play he is killed by MacDuff in Act V this is satisfying to the audience.

Lack of agreement: Neither the first nor the second stranger will reveal their identity.

Illiteracies: Macbeth done the murder. Higgins tried to learn Eliza the right sounds.

Carelessness: Jukes talk to MacWhirr. Andrea speak to Lucrezia.

IV. NOTES ON THE ANSWERS

Question 1

“Conflict is the essence of drama.” From the play by Shakespeare which you have studied, select and briefly describe *two* situations or incidents in which some form of conflict appears. In each case reveal the nature and the dramatic significance of the conflict.

Comment

Many candidates failed to pay proper attention to the key words of this question—*select, briefly describe, nature, and dramatic significance*. In some answers the description of the situation or incident was needlessly detailed; in others the dramatic significance was treated too sketchily; frequently it was omitted altogether. Occasionally the situation or conflict which was chosen was a trivial one about which little could be written. Some candidates chose situations in which no element of conflict was present or which dealt primarily with contrast rather than conflict. Although marks received for this question varied considerably from candidate to candidate, many excellent answers were found. The following answer was given full marks:

(Macbeth chosen)

In the first scenes in *Macbeth* conflict is present in the nature of civil war in Scotland. An army under Macbeth is busy fighting the rebel MacDonwald, and is successful in defeating him and putting down the uprising. At the same time there is an invasion of Scotland by Norway, but it is also overcome by Macbeth. The dramatic significance of this conflict is to show the state of the country under Duncan's reign and to show the one strong man who has the power to remedy the situation. The success of Macbeth gives us a favorable impression of him and prepares us for his actual appearance.

A second situation involving conflict is the conversation between Macbeth and Lady Macbeth prior to the murder of Duncan. Macbeth is unwilling to murder him then because he fears the consequences and Lady Macbeth insists that he do it. It is the conflict between two wills in which the stronger will of Lady Macbeth wins. By flattery, reassurance, and intimidation she succeeds in getting Macbeth to commit the crime. The dramatic significance of this conflict is that Lady Macbeth has the strongest will and for the present dominates her husband; the career of crime of Macbeth is beginning, the guilt of the crime rests mostly on Macbeth who did the act, but Lady Macbeth was the impelling force. It also reveals that Macbeth is never concerned about moral issues, but only about the consequences. Macbeth is also a coward at heart in spite of his physical bravery, for he is swayed by arguments which would appeal to a coward.

Question 2

(a) Name a leading female character in the play by Shakespeare which you have studied, and briefly describe *one* scene or situation in which she plays a leading part.

(b) State clearly the dramatic purpose of this scene or situation.

Comment

This question was answered well by the majority of candidates. Those who answered it poorly usually did so because of their failure to select a sufficiently important scene or

situation. On the whole, part (a) was answered better than was part (b). Some candidates described the scene or situation fairly fully but contented themselves with devoting merely a brief statement to the dramatic significance. In this connection, where a question is divided into two parts, it is important that candidates read the second part carefully before beginning to answer the question. It was evident that in some instances candidates began the description of the scene without realizing that later they would be required to give its dramatic significance.

However, there were many excellent answers for this question. The following answer was given full marks:

(a) Lady Macbeth is the leading female character in the play. In the banquet scene when Banquo's ghost appears she plays a leading part. It is she who tries to calm Macbeth and bring him to his senses. "This is the very painting of your fear." She makes a brave effort to down the suspicions of the puzzled guests and keeps her self-control in the difficult situation. Finally when she sees that nothing further can be done to save the situation she dismisses the guests while still making excuses for her husband's behaviour. She thinks fast in saying it is a condition he has had from childhood. Once alone with him she turns to him in reproach, dejection, but with love.

(b) The dramatic purpose of this scene is to show that Lady Macbeth still has strong will-power and self-control, but that she is no longer able to control her husband. It is this situation which makes her realize that she has aroused something which she cannot control and which will bring ruin to them all. This scene is an important step in her downward path to insanity. This scene also shows suspicion is being aroused in the minds of the nobles against Macbeth. It also reveals that Macbeth is suffering deterioration of character and that he could have been the third murderer since he knew the extent of Banquo's wounds without being told. This scene to a man of Macbeth's temperament marks the point where he has no other course than to proceed in his career of crime.

Question 3

(a) In one or two sentences for each, give *one* good example from the play *Pygmalion* of any *three* of the following: absurdity, pathos, suspense, anticlimax, coincidence.

(b) Comment on the appropriateness of the title *Pygmalion*.

Comment

This question tested both the candidate's understanding of literary terms and his ability to choose a suitable example from the play as illustration. Many candidates obviously did not understand the meaning of the terms, and many others gave trifling or poorly developed illustrations. On the whole, however, part (a) was well answered by the majority of candidates. It would seem wise for all candidates to be more familiar with the significance of dramatic terms such as the following: introduction, conflict, rising action, suspense, surprise, complication, crisis, climax, anticlimax, resolution, falling action, denouement, pathos, absurdity, humour, atmosphere.

In answering part (b) on the suitability of the title, *Pygmalion*, some candidates were familiar enough with the details of the Pygmalion - Galatea story, but failed to draw the parallel with Higgins' transformation of Eliza. The following answers were given full marks:

(a) *Suspense* is best shown at the Embassy Ball when the audience along with Higgins and Pickering sits, heart in mouth, hoping that Nepommuck, Higgins' former pupil, will discover Eliza's true rank.

Pathos creeps into the limelight only after the ballroom scene when Eliza, Higgins and the Colonel are back in Higgins' home. It comes when Eliza finally rebels and demands of Higgins to know what she shall wear to leave his house, where she shall go, and also whether or not he thinks it better that she should keep the jewelry for fear she might steal some of it.

Absurdity is present in the picture of Alfred Doolittle, a member of the undeserving poor, becoming a member of the undeserving rich. It is highly absurd to think of him still talking and acting like a dust man, but dressed in a frock coat and lecturing to a learned group on—of all things—morals.

Coincidence—It was a coincidence that at Mrs. Higgins' "At Home" and Eliza's first appearance as a new person that the first social people she met were Mrs. Eynsford-Hill, her daughter and son. Eliza had met these people

when she was a flower girl in front of the church at Covent Garden.

(b) *Pygmalion* is an appropriate title for the play. In the play, Pygmalion is represented by Henry Higgins, who, after creating his Galatea, Eliza, finds that she does not love him, will not have him, and in short, draws a parallel to that other Pygmalion, the sculptor.

Question 4

(a) Describe EITHER the outdoor scene used by Wordsworth as the setting for the poem *Michael* OR the setting used by Browning for the poem *Andrea del Sarto*.

(b) Discuss the suitability of this setting to the poem which you have chosen.

Comment

This question was generally well answered. Four specific details of the outdoor scene or the setting were demanded for full marks in part (a). Part (b), which asked for the suitability of the setting, was less well done because many candidates failed to show how the details of the setting were related to the thought and action of the poem. A few candidates unwisely tried to tell the whole story of the poem. In the answers that follow, the first was awarded full marks while the second was given only one mark.

First Answer

(a) Wordsworth used the lovely moorland setting of the country-side for his poem. Upon a visit to this spot he had come across an unfinished sheepfold in the valley of Greenhead Ghyll. In the same vicinity was a clipping tree standing as it had stood for years. The land around was bleak and lovely; rolling land stretched away from the eyes. The unfinished sheepfold in this lovely spot so interested him that he made inquiries and thus learned the story of Michael.

(b) The setting is quite suitable to the poem. The lives of Michael, his wife Isabel and his son Luke were lonely lives. They lived close to nature, eking out their livelihood on the bleak rolling land, tending sheep and providing their own sustenance. As the tree had withstood the ravages of time so had the things that Michael and

his family represented—faith, peace, hardiness, love for the things of God and His world.

The character which Michael and Isabel developed in these surroundings was their strength in the hour of Luke's failure. By the same token, when Luke was separated from the steady influence of nature, he soon succumbed to man-made ways.

The sheepfold dominates the poem as it does the entrance to the valley. It was a covenant between Michael and Luke and remained unfinished because their lives together were unfinished. It was the symbolic representation of the two great sorrows in Michael's life, the loss of his son and the loss of his land which ultimately passed into the hands of strangers.

Second Answer

(a) The setting of *Andrea del Sarto* is in a small town of Florence, six years after his return from France. It is in the home of Andrea and his wife is with him, and they have been quarrelling because she wants money and he will not give her any. Outside the house a friend is waiting for her. Andrea feels as if he is the cause of all the quarrels and asks her to stop, but her continued pleas for moneys makes him soft-hearted and he gives it to her. The setting is to show Browning's feelings and thoughts in a poem and it would relieve his mind.

(b) The setting is suitable because it shows the character of Andrea and his wife and how kind-hearted Andrea was to her and how selfish and carefree she was with him. Also shows what some folks aim in life is.

Question 5

O thou,
 who charictest to their dark wintry bed
 The wingèd seeds, where they lie cold and low,
 Each like a corpse within its grave, until
 Thine azure sister of the Spring shall blow
 Her clarion o'er the *dreaming* earth, and fill
 (Driving sweet buds like flocks to feed in air)
 With *living* hues and odours plain and hill:
 Wild Spirit, which art moving everywhere;
 Destroyer and *preserver*; hear, oh, hear!

(a) Justify the poet's use of the three words which are italicized in this passage from Shelley's *Ode to the West Wind*.

(b) State briefly in your own words the significant message which the poet is asking the West Wind to hear, and to which he refers in the concluding lines of the ode.

Comment

To justify the poet's use of the words italicized the candidate was expected to discuss the effectiveness of their contribution to the thought of the passage. Some candidates, ignoring this obvious relationship, sought to develop, often elaborately, the idea that the earth was unresponsive to Shelley's appeals. Others made valueless statements which merely repeated the word in question. "Shelley uses 'dreaming' because he thinks of the earth as dreaming during its winter sleep."

The key words of part (b) of this question are "significant message" and "concluding lines". A number of candidates ignored these phrases and dealt with various aspects of the ode other than the message or prophecy which the poet wished the wind to convey. For full marks candidates were expected to refer to Shelley's hope that his vain longing for the realization of his ideals would be followed by a better day for mankind.

The following answer was given full marks:

(a) The earth may be said to be *dreaming* for in the cold of winter all new life ceases and movement is decreased to a minimum. The earth is sleeping, dreaming, and awaiting the awakening of spring.

Living is a good word to use in describing the colours and odours of spring. After the death of winter the new colours are produced by living growing things. The smells come from living trees and flowers. These are the hues and odours of things alive.

The wind may be described as a *preserver*, for the seeds are covered by dead leaves which the wind blows down to cover and protect them from snow and frost. The seeds are carried by the wind to hollows and depressions where they are protected during the winter.

(b) Shelley wishes the West Wind to hear of his new

ideas concerning government and equality so that the West Wind will carry them far and wide. Since he has failed so far, he feels that soon there will be opportunity for success. In the concluding lines he says, "If winter comes, can spring be far behind?" His many failures are like winter in his life but some day he will be successful in spreading abroad his ideas.

Question 6

Using adequate references, give *two* good reasons in each case for including any *two* of the following poems in a collection of good poetry: *On His Blindness* (Milton); *Bonnie Dundee* (Scott); *Ulysses* (Tennyson); *My Last Duchess* (Brown-ing); "*When Burbadge Played*" (Dobson); *Riding Together* (Morris).

OR

(a) For any *three* of the following poems, state the predominant feeling of the poet toward the animal named in the title.

The Hare With Many Friends (Gay); *The Tiger* (Blake); *The Donkey* (Chesterton); *The Dromedary* (Campbell).

(b) State the central thought of each of the poems you have chosen.

Comment (First option)

Many candidates failed to state clearly their reasons for including the selected poem in a collection of good poetry. Others failed to support with definite illustrations the reasons they advanced. Many of the reasons given in support of the poems chosen were weak and trivial. It is important that students have a clear concept of what constitutes true merit in any particular poem.

Comment (Second option)

In part (a) candidates often failed to state in specific terms the feeling of the poet towards the animal.

In part (b) candidates frequently failed to express the central thought briefly in a sentence or two, but instead wrote an outline of the content of the poem.

In each option, in the answers that follow the first was

awarded full marks while the second was given only one mark.

First option

On His Blindness should be included in any collection of good poetry for many reasons. The thought of the poem is profound. Milton mourns that his sight is lost so soon in life and he cannot continue his writing. Yet he realizes that in order to serve God best, he must do what he can and bear his yoke without complaint. The thought is expressed in beautiful language. Phrases such as "dark world and wide" and "that one talent, which is death to hide" flash on the mind and refuse to be erased. The words themselves are simple, but they are used with great emotional effect.

"Ulysses" by Tennyson is a dramatic monologue. The characterization of the poem makes it a good one. Ulysses, one of the Greek heroes at Troy is adventurous and eager. He admits as much in the line

"I have become a name
For always wandering with a hungry heart."

He has returned to Ithaca but is anything but content. He is restless and eager to be off again for more adventures. Ulysses is fair-minded and tolerant. He realizes that his son, Telemachus, is much more suitable a ruler for Ithaca than he. That is evident in the line, "He works his work, I mine." Ulysses is a real searcher after knowledge. He admits this in the line

"To follow knowledge like a sinking star
Beyond the utmost bound of human thought."

Then too, this poem has a commendable metre. Tennyson has adapted it well for the thought of the poem. For example, when he describes the slow, easy, languid life in the ship, the rhythm is very slow. For example,

"—the slow long day wanes, the slow moon climbs;
the deep moans round with many voices."

This slowing is aided by the long vowel sound. Then when the excitement of setting off prevails, Tennyson quickens the rhythm noticeably. This is evident in the line

"Come my mariners
'Tis not too late to seek a newer world."

First option, second answer

On His Blindness Milton was blind. He kept wondering if God expected a blind person to go on working. But God said that man did not need man's gifts or labour. All that he asks is that man serve Him and believe in Him.

It is also an Italian sonnet, having fourteen lines and the rhyme scheme is abba, abba, edcdcd.

When Burbadge Played. The stage is bare instead of being decorated like other stages, but the people were delighted in him. Burbadge had a way which attracted everyone's attention.

Second option, first answer

(a) *The Hare with Many Friends.* In this poem the poet seems to be somewhat in sympathy with the hare, but actually he is using her as a mouthpiece for his moral. It is an impersonal use of an animal to illustrate a point.

The Tiger. In this poem the poet's feeling for the tiger is awe and admiration for his power.

The Dromedary. The poet's feeling for the Dromedary seems to be admiration for his self-control in not showing any longing for his desert, for his dignity, and for his scorn for those who gape at his queer appearance. There is also some feeling of pity, but it is secondary.

(b) The central idea of "The Hare with Many Friends" is that you should limit your friendships to one, and not have too many casual friends. The central idea of "The Tiger" seems to be the question in the poet's mind as to who could have dared to create such a powerful thing as the tiger. The central idea of "The Dromedary" is the Dromedary's indifference to and scorn for those who laugh at him. He keeps his self-respect and shows no longing to be away in the desert.

Second option, second answer

(a) In "The Tiger" Blake describes the tiger as a fierce and powerful animal. He asks "What hand or eye could frame thy fearful symmetry?" He says that the tiger is fearless. He asks if the person who made the lamb made the tiger.

In "The Donkey" Chesterton tells all the bad faults of

the donkey but says that the donkey had his great day when he carried Jesus on his back.

In "The Dromedary" Campbell describes how the people laugh and make fun of him when they see him at the zoo but that the dromedary pays no attention.

(b) The central thought in *The Tiger* is how fierce and strong the tiger is. He asks who dare fight the tiger. The thought in the donkey is how the donkey scorns people because he has some bad faults. The thought in "The Dromedary" is how proud the dromedary is even though everyone makes fun at him in the zoo. He scorns people.

Question 7

Which is your favourite of the stories that you have studied this year in *Short Stories* and *Essays*? State *three* good reasons for your choice and support each reason by definite reference to the story. (*Do not write a summary of the story.*)

OR

(a) State, in a sentence for each, *three* significant ideas expressed by Holbrook Jackson in his essay *The Art of Holiday*.

Comment (first option)

This option was not so frequently chosen as was the second one, nor on the whole was it answered so satisfactorily. Although some candidates showed a good understanding of the literary art of the stories selected, others showed little such knowledge and wrote answers merely expressing liking for certain incidents of the plot. Some students even dealt with essays rather than with short stories. It would seem to be important that students be taught the literary art of both the short story and the essay and that in the case of the former their critical judgment should be stimulated by an awareness of the significance of such terms as setting, plot development, characterization, conflict, suspense, surprise ending, play of fate, nemesis, climax and effective contrast.

Comment (second option)

This option, which was the favourite with most candidates, was on the whole answered well. In part (a) the most

common fault was to select overlapping ideas rather than three clear-cut and distinct ideas from the dozen or so present in the essay. In part (b) some students failed to deal fully with the manner in which the story of the man on the moors illustrated the writer's ideas. Some candidates even failed to attempt this part of the question at all, a fact which emphasizes the point that it is important to read a question carefully so as to not miss answering any portion of it.

In the following answers the first and third were given full marks while the second was given only one mark.

First Answer

My favorite story is "The Three Strangers". It has an air of mystery which is sustained throughout and keeps the reader interested. The rainstorm, the three strangers, the odd and inconsistent behaviour of the last and first stranger respectively, the name of the farm—Higher Crowstairs, the prison gun, and the hangman's song all add to this atmosphere of mystery. Suspense is very well developed and the reader is kept in a state of tension and uncertainty until the very last. The successive and unexplained appearances of the three strangers, the escape of a prisoner from the jail, the search for the terror-stricken stranger all build up suspense. We are kept in doubt until the end as to the real identity of the first stranger as the escaped prisoner and the fact that he finally made good his escape.

The story presents an excellent picture of life in the preceding century and gives the reader some interesting details about justice and local customs. The punishment of hanging for stealing a sheep is a flagrant example of the abuse of justice and not fitting the punishment to the crime. Some details of the customs and life are the christening party, mead, candles, prison gun, and walking as a method of travelling.

Second Answer

My favourite story is "The Three Strangers". The first reason for my choice, is because it catches a person's interest from the start. It is a rainy night. A stranger is seen walking along the path. Thoughts come into a person's mind, as to the identity of this stranger who hesitates to find shelter on such a rainy night.

The interest and suspense is continued during the

course of the story. A second and third stranger are introduced. Through the conversation of the characters, different facts can be reasoned out, but we still don't know everything. The identity of the third stranger is still one deep mystery.

A third reason for my liking this story is because the solution to the mystery is not complicated. Once the identity of the third stranger is made known, all the other pieces to the mystery work in easily. None of these details are of the disappointing kind and one is easily satisfied at the end.

Third Answer

(a) Holbrook Jackson maintains in his essay that it is not where you go, or when you go on a holiday that matters, so long as you make a change of scene, company and habit. He also claims that the most important requisite for enjoyment of a holiday, is to do what you want to do, not what you think you ought to do, or what the travelogue suggests. Finally Mr. Jackson declares that happiness is not a state which can be pursued and captured but something that just happens, whether we be rich or poor, wicked or virtuous.

(b) The author knew of a man who spent his holiday wandering on the moors, resting when he pleased and eating at his favourite inn when he was so inclined. One day in his rambles he came across a gang of navvies, digging a ditch. After watching for a moment, he grasped a shovel and joined them in their labour, working with them all day and sharing their rough and ready lunch. He thoroughly enjoyed himself. This illustrates the author's idea of doing what you want to do when you want to do it. The man on the moors had no holiday itinerary but he made the most of his time because he allowed himself freedom from routine and conventional action.

Question 8

"My task which I am trying to achieve is, by the power of the written word, to make you *hear*, to make you *feel*—it is, before all, to make you *see*." —Joseph Conrad.

To what extent did Conrad succeed in this task in his story *Typhoon*? Support your statements by clear references

to the story. Your answer should not exceed a page and a half in length.

Comment

This question was an invitation to write a critical appreciation of Conrad's prose as exemplified in *Typhoon*. If the candidate chose to apply his knowledge directly to the question, the words italicized provided him with a plan for his answer. The best answers expressed an opinion and demonstrated the effectiveness of Conrad's prose in each of the three respects by citing specific details that made particular scenes and occasions memorable. Those candidates who wrote about such topics as the character of MacWhirr rather than Conrad's powers of description obtained no marks. Badly organized answers were not given first-class marks.

Of the following answers the first was awarded full marks while the second was given no marks.

First Answer

Conrad succeeded to a great extent in this task in the story of *Typhoon*. He makes us hear; we hear the jolly laughter of the chief engineer's wife, Mrs. Rout, as she reads her husband's letters; we hear the mangled pidgin English with which Jukes addresses the hapless interpreter, Bun Hin; we hear the shrieking typhoon outshouting McWhirr and Jukes; we hear the screams of the Chinamen as they roll in the hold searching desperately for their money and belongings; we hear the rolling of an iron bar in the pitch darkness as the boatswain tries to avoid being crushed by it; we hear Jukes' excited words "crowding one another" up the narrow engine-room tube as he tells the Captain of the coolies' plight.

Likewise Conrad makes us feel; we feel the oppressive heat of the lull before the storm; we feel the soot raining over the decks; we feel the languor of the coolies; we feel the "extravagant" rolling of the ship, the pitch of the pistons—those 'skeleton limbs'; we feel the crushing weight of tons of water as it pours over Jukes and McWhirr; and we feel the great hands of the boatswain as he finds Jukes' legs in the violence of the storm.

But especially Conrad makes us see; we see the rush of the stars as the whole lot of them 'take flight' with the roll of the ship; we see the ship approaching the black im-

penetrable storm centre; we see the coolies—a mass of arms, legs and heads—sliding sickeningly across the hold of the ship; and finally we see the beaten, battered hulk of the *Nan Shan* herself as she limps into port escaping, but only just, from the rage of the sea.

Second answer

Conrad wished to express in this book, the incessant wrath of the sea. He wanted to show that man could never be triumphant over the sea as the sea would always have the last word. He made us hear this message through the lips of Captain MacWhirr and the rest of the crew. Captain MacWhirr, although he seemed to some people to be indifferent and stupid, was indeed a true captain. He did not wish to sail around the storm as Jukes suggested as he thought this would be avoiding his duty and that was a thing he did not scorn. The characters in the story and the parts which they play, seem to bring the message to the reader.

Conrad uses many descriptive phrases and passages to make us feel the incessant wrath of the sea. The scene of the typhoon is a good example of this. His description is clear, intricate, yet simple and forceful. At no time does the author lose the interest of the reader in the long passages of description. The description is complete to the last detail and it is because of Conrad's excellent diction and style that the reader feels that the author has succeeded in delivering his message.

Question 9

O world, thou choosest not the better part!
 It is not wisdom to be only wise,
 And on the inward vision close the eyes,
 But it is wisdom to believe the heart.
 Columbus found a world, and had no chart,
 Save one that faith deciphered in the skies;
 To trust the soul's invincible surmise
 Was all his science and his only art.
 Our knowledge is a torch of smoky pine
 That lights the pathway but one step ahead
 Across a void of mystery and dread.
 Bid, then, the tender light of faith to shine
 By which alone the mortal heart is led

Unto the thinking of the thought divine.

—George Santayana.

(a) Outline in your own words the essential thought of this poem.

(b) Why is Columbus an apt illustration of this thought?

(c) Point out *one* effective metaphor and justify its use in the poem.

(d) Explain in their contexts the following:

(i) the soul's invincible surmise (1. 7);

(ii) a void of mystery and dread (1. 11).

Comment

To the thoughtful candidate the sight poem offers a challenge. It provides him with an opportunity to reveal his awareness of what is good in the form, style, and content of a poem that he has never seen before. If he is wise he tries to catch the meaning, and to observe the skill with which the poet has presented this meaning.

In the selection presented this year the candidate was thus challenged, and each part of the question should have led him to such an appraisal. However, many candidates continue to miss leading words in the question itself. Examples of this can be seen in the failure to recognize the significance of "essential" in 9 (a); of "apt" in 9 (b); of "justify" in 9 (c); and of "contexts" in 9 (d).

Too often the candidate gave a summary or a paraphrase rather than a little précis of the poem in his answer to 9 (a). The fitness of the illustration concerning Columbus was frequently missed. In most cases the metaphor chosen was that of the "torch of smoky pine", but too few seemed able to justify its use, especially that of the word "smoky". Many students failed to explain the meaning of the phrases in 9 (d) in relation to the thought of the poem.

It might be helpful here to restate the comment made in the 1951 Circular H.S. 4C: "More practice in answering sight questions on poetry during the term seems advisable. This might be done by putting an untaught poem from the prescribed section of Shorter Poems on every term examination and the teaching of the poem when taking up the paper."

The following answer was given full marks:

(a) The world chooses wisdom but disbelieves the heart. The world chooses wrongly. Wisdom is not only to be wise, but to have faith. Our knowledge is limited, and only by following the light of faith can we be led to divine thoughts.

(b) Everyone believed the earth was flat. Columbus believed it to be round. He had faith in his belief, and sailed into the unknown to prove it true. He had no chart to guide him; his only guide was in his trusting belief.

(c) A very effective metaphor is found in the lines: "Our knowledge is a torch of smoky pine . . ."

A torch of smoky pine gives only enough light to see a little beyond in the darkness. Similarly our knowledge is limited, and we can see very little beyond. Just as we cannot see far in the darkness with the aid of such a torch, so we cannot see far ahead with our limited knowledge.

(d) (i) Soul's invincible surmise—an unconquerable belief—Columbus had nothing to guide him but his faith and trust, and he would not let anything keep him from following the conviction that there was land to the west.

(ii) A void of mystery and dread—knowledge lights our way only one step across a barren dark space which is strange or mysterious and fearful to us. We fear to step when we do not know the path.

2. THE ENGLISH COMPOSITION EXAMINATION OF 1952

The following comments on the Grade XIII examination of 1952 in English Composition may be useful to teachers of this subject. The allotment of marks and the method of marking used in this examination will not necessarily apply in future examinations.

The marks assigned to the various parts of the paper were as follows:

The Essay	66 Marks
The Vocabulary	10 marks
The Précis	24 Marks
Total	100 Marks

I. Question 1, The Essay—66 Marks

A. Standards

The following are in part the standards by which the essay was marked:

1. The essay shall be marked on a basis of 66.
2. Prejudice should not be allowed to influence the mark.
3. An essay that is slightly irrelevant shall be penalized up to five marks. An essay seriously irrelevant shall be penalized up to ten marks. An essay completely irrelevant shall be referred to the Committee.
4. An essay of exceptional merit, which falls slightly short of the required 300 words, shall not be penalized for its brevity. An essay that exceeds the required length shall not be penalized unless it is wordy. Essays of doubtful length may be submitted to the Committee.
5. Over-punctuation or under-punctuation, aside from major errors, should be considered in the general estimate.
6. The initial letter of the title should be capitalized.
7. Essays should be judged on their positive merits and penalized for errors.
8. Remember that there are many different kinds of writing, for example, the light familiar style, and the clear, forceful, formal style.

B. Grading

- (a) Passing grades are given for positive merits; less than 50% is given an essay with serious defects.
- (b) The essay should not be graded on correctness alone; the student should have something to say. Occasionally, an essay with good content may have been written by a candidate enthusiastic about his subject, who, because of his enthusiasm, has fallen into minor errors, even into major errors. Such an essay should not be penalized too severely, if the student has expressed himself well in spite of his mistakes.

1. Failures (below 33)

Three major errors of different types, many examples of

a single major error, or frequent minor errors of different types, should put the essay below fifty per cent (35 marks), unless there are compensating merits. Very defective essays should be marked below forty per cent (28 marks).

2. *Credit* (33-39)

Commonplace, comparatively free from errors. The essay passes because there are not enough serious defects to justify a failing grade; it has not enough positive merit to place it in an honour class.

3. *Honours*

In order to deserve honours the candidate must show that he can write reasonably good English and that he has some power of organizing his ideas.

(a) *Third Class* (40-43)

This essay resembles the credit essay in being commonplace, but it reveals more power or organization than a credit essay. It resembles a second-class essay in having some merit in either content or style, but it lacks the interest of the second-class essay.

(b) *Second Class* (44-49)

Definite merit in content or style, competently handled and interesting.

(c) *First Class* (50-66)

Merit in both content and style. If an essay seems to be first-class in spite of some errors which would place it in a lower grade, refer it to the Committee. A thoughtful essay written in a plain, straightforward style shall be given first-class honours. An essay to be worth this grade should interest the reader.

(i) Attractive, meritorious, 50 to 55 marks: good content, some consciousness of word values, effective sentence structure. The candidate has something to say, and shows definite ability in expressing himself.

(ii) Excellent in both content and style, 56 to 60 marks: for example, comprehensive and intimate knowledge of subject matter, freshness of thought, skill in arrangement, command of sentence structure (variety, emphasis, smoothness), consciousness of word values.

(iii) Distinguished, 61 to 66 marks: marked individuality in content and style. Any such outstanding essay should be shown to the Committee.

C. General Comment

1. The Essay Topics

Though the topics provided a wide range of choices, the development by candidates was often disappointing.

(a) The 'displaced person' becomes a 'new Canadian'.

Too many candidates entered upon a discussion of immigration problems in general and indulged in long panegyrics about Canada. The topic should, if possible, have been illustrated and made vivid by an actual case history.

(b) In hospital.

This topic was frequently treated in a childish manner. Many candidates gave a dull and uninteresting description of the hospital rather than of a personal experience. Some of the most successful essays, however, were written on this topic.

(c) The golden age.

Many essays written on this subject were off-topic and incompetently handled. The tendency was to treat the topic negatively.

(d) By the open fire.

Too many candidates brought in material that had little or no relation to the open fire. This topic was often used merely as an excuse for narrating a story that was supposed to be told around the open fire, or a description of the surrounding countryside. There was more irrelevancy in the treatment of this topic than in any other.

(e) New words.

Few candidates chose this topic. The essays that were written on this topic were usually lacking in originality. Many candidates merely summarized A. G. Gardiner's essays.

(f) A book I should like to write.

Many candidates misinterpreted the title and merely retold the story of a book they had read. Little attempt was made to show the processes by which their material might be developed into a book.

(g) The school bus.

There were a great many poor essays written on this topic. Essays on this topic were frequently juvenile and immature.

(h) The barber shop (or beauty parlour).

Many candidates wrote trite and uninteresting essays involving a physical description of the barber shop (or beauty parlour). The more successful essays were personal in nature.

(i) The most wonderful machine I know.

In most essays on this topic the candidates failed to justify their choice of machine. There was much irrelevancy in the treatment of this topic. Every interpretation was given to the word 'machine' from 'love' to the 'Bible'.

(j) The chain store and the corner store.

Too many candidates concentrated on one or the other, and failed to develop their essays by contrast or comparison.

The chief reasons for failure:

1. poor command of sentence structure,
2. lack of knowledge about the topic,
3. inability to plan the essay,
4. inability to develop full paragraphs,
5. mediocrity of style—dullness, drabness, use of hackneyed English,
6. inability to use concrete examples,
7. irrelevancy.

2. (a) *Punctuation*

Teachers should give attention in composition classes to the proper use of the comma and failure to use the apostrophe. Students should be taught the use of the colon and the semicolon. The comma blunder was very frequently encountered. Punctuation generally was weak.

(b) *Agreement*

Students made many errors in the agreement of verb and subject.

(c) *Pronoun reference*

Every possible kind of error was made in the use of pronouns. Many pronouns were used for which there was no clear relation to an antecedent. The use of the unrelated "which" and of the vague "this" and "it" was frequently found.

(d) *Slang and Colloquialisms*

A great many students are incapable of distinguishing between the spoken and the literary language. It would seem advisable to discourage students from using expressions of dubious usage. Much use could be made of a comprehensive list of intolerable expressions. On the other hand students should be told that a stilted, wooden, or flowery style is almost as bad as a slangy one.

(e) *Good taste*

Students should be warned that essays, especially when intended as humorous, must be in good taste. Otherwise the essay loses marks.

(f) *Ideas and Style*

Few students seem capable of expressing an idea with vigour and force. Individualism in style—excepting certain wild eccentricities—is still notably absent from the essays. *Teachers should strive to have their students write in a clear, sincere, lively style.*

(g) *Irrelevancy and Twisting*

Some students still try to fit prepared essays to one of the titles given; others write completely irrelevant essays. Such practices lower considerably the mark for the essay.

(h) *Title*

Students should remember to write the title at the beginning of the essay. The title selected from the question paper should not be changed.

General:

1. *Students should be instructed:*

- (a) *To write on the subject,*
- (b) *To strike quickly into the main theme,*
- (c) *To conclude the essay effectively.*

2. The following is a list of constructions and elements which should be taught to students as marks of mature writing. Such

constructions would enable them to achieve richness and variety of style in their writing.

- (a) The appositive.
- (b) The participle.
- (c) The gerund modified by the possessive adjective.
- (d) The noun clause.
- (e) Connectives.
- (f) Pronouns and synonyms as a means of avoiding unpleasant repetition.

D. Major Errors:

1. Serious defects in paragraphing, such as lack of unity and coherence.
2. Careless shifts throughout the essay in (a) *tense*, (b) *person*, (c) *number*—*when repeated*. One instance is a minor error.
3. Dangling or misrelated participles or gerunds or infinitives. (Penalize serious cases, e.g. "He died in 1793, making him fifty years old." "Entering the room, his eye was struck by a large picture." "On opening the door, the bell rang." "To get the most out of a sport, the equipment must be in perfect condition." Note that "*considering*," "*regarding*," "*concerning*," may have the function of prepositions, e.g. "considering his qualifications, the position was a suitable one.")
4. Failure to make the verb agree with the subject.
5. Failure to make the pronoun agree with its antecedent, e.g. The sale of tickets far surpassed those of last year. *The use of the plural after "everybody," "everyone," "anybody," and "anyone" is considered only a minor error.*
6. Use of pronouns with incorrect or indefinite antecedents (serious cases, e.g. "My father is a lawyer, which is a profession I intend to follow"). When the reference of such pronouns as "which", "this", and "that" is clear, do not penalize, e.g. "It was a dull day, which made reading difficult" is a minor error.
7. Illiteracies and crudities:
 - (a) In diction—"anyways", "anywheres", "a long ways", "irregardless", "& etc."

- (b) Verb forms such as “would of taken”, “done” for “did”.
 - (c) Faulty use of double negatives, e.g. “It isn’t hardly fair.”
 - (d) Adjectives used for adverbs, e.g. “real for really”. (Note that “slow” may sometimes be used as an adverb, e.g. “Drive slow”.)
 - (e) Errors in case, such as “between you and I”. Accept “It is me.”
 - (f) Glaring misuse of words, e.g. lie, lay; sit, set.
 - (g) “Like” used in the sense of “as if” or “as”.
8. Faulty sentence structure. Three different *types* of faulty sentence structure will count as three major errors.
- (a) Sentences grammatically incomplete, *except when used for effect*.
 - (b) Incoherent or ambiguous sentences. Ambiguity is illustrated in “Toronto is nearer to Montreal than Hamilton.”
 - (c) Bad subordination or coordination of clauses, e.g. “Our clothes began to feel damp from the fog when we decided to build a fire.” *A combination of assertive and interrogative elements in the same sentence illustrates faulty coordination of clauses.*
 - (d) “When”, “where”, or “because” clauses used in place of predicate nouns or in place of noun clauses.
 - (e) “Comma splice”. *When the relationship between the sentences is close, consider the error a minor one.*
 - (f) “And which” or “and who” clauses not properly coordinated—more serious cases, e.g. The day was delightfully cool, and which seemed ideal for our trip.
 - (g) Lack of unity—serious violations.
 - (h) Sentences which cannot be analysed.
 - (i) Faulty parallelism—serious cases, e.g. The owner called the dog and the same time pulling the leash.
 - (j) Failure to use any type of punctuation between

two principal clauses not otherwise coordinated,
e.g. He walked down the street he saw a policeman.

E. Minor Errors

1. Confusion in the use of words; misuse of words.
 - (a) A single example of any confusion or misuse, e.g. affect, effect; liable, likely.
 - (b) Confusion of "shall" and "will".
 - (c) "So" for "very" except in conversation or in informal writing.
 - (d) "So" for "so that."
2. Vague use of pronouns, especially "it", e.g. It says in the paper we are going to have rain.
3. "Due to" used adverbially, e.g. Due to lack of study, he failed in his examinations.
4. Use of plurals after "everybody", "everyone", "anybody", "anyone".
5. Misplaced or confused correlatives, e.g. He not only came to sing but also to play.
6. Faulty ellipsis or incomplete comparison, e.g. When six years old my grandfather died.
7. Inappropriate use of colloquialisms and slang.
8. Careless repetition of words.
9. Faulty parallelism—less serious cases, e.g. He was tall, blond, and had curly hair.
10. "So", "then", "for", "hence", "therefore", "moreover", used as coordinating conjunctions and not preceded by the proper marks of punctuation.
11. Unidiomatic use of a preposition, e.g. "comply to" for "comply with". "Different" followed by "than". (*"Different to" may be accepted.*)
12. Misplaced modifiers, e.g. "He read the message written on the paper with a frown."
13. Single example of shift in tense, person, or number.
14. Frequent unnecessary use of the passive voice; and

needless shifting from active to passive, except to provide variety.

15. The use of the ampersand(&) and faulty division of words at the end of a line.

F. Sample Essays

Essays are printed as written by the candidate.

The following essay was given 62 marks (94%). This paper was not submitted for a Scholarship.

IN HOSPITAL

I had a feeling of discomfort in my stomach. That's all. No aches, pains or cramps, no nausea, just a slight discomfort. I admit going to the doctor's was my big mistake, but I felt that a check-up would be wise.

Have you ever noticed the sharp, bony, quality of a physician's fingers? I believe it goes with the degree. This particular physician used his fingers to their full advantage by poking mercilessly, at my lower abdomen until I fancied I did feel a pain.

"Appendix," he said bluntly, and looked at me closely, as if expecting me to fall into a swoon. Finally I managed to blurt an intelligent reply.

"Appendix?"

"Have to come out," he nodded, as if talking about one of my back teeth, "soon."

All protests were in vain. He gave me a choice. "That, or . . .," and he shrugged his shoulders meaningly.

I strongly rejected the idea of going to hospital. I had never been in a hospital, nor had my father, nor had his father, nor . . .

He ushered me out, smiling, "I'll phone your wife."

I was in a ward with another man, whose name, I discovered, was Thompson, and who looked like the typical, opulent, obese tycoon, who enjoyed life to its fullest extent. I sullenly sat, half propped up in bed while we scrutinized each other.

A rather pretty nurse suddenly swept into the room, stuck a thermometer in my mouth and said one of the longest

words in the English language,

"How-d'ya-do-Sir-hope-you'll-enjoy-yer-little-visit." Then she swept out. A moment later she returned, removed the thermometer which I was on the point of bisecting, and after a brief glance snorted, "Huh, nothing yet." Then she looked at me "My name's Jefferies, but everybody around hear calls me Jeff. If you want anything, just press the buzzer."

"I'd like a glass of water, if you please," I answered, hoping it wasn't added on to the bill.

She looked startled. "Oh, you can't have anything to eat or drink until after the operation; if you have one," she added reassuringly.

"Then I might not need one?"

"Well you're under observation, just now" she said and left.

I was on the point of reading Thompson's newspaper which he had so kindly let me, when an intern entered.

"Blood count," he said cruelly, and stabbed me with what felt like a square needle.

"Leave any?" I ventured, as he withdrew the loot and proudly examined it in the light. He simply smiled rather sardonically and left.

I slept reasonably well but on awakening my soul cried for water and so did I.

Jeff came in with a cheery "good morning" to which I croaked a suitable reply.

"No drink?" I asked as feebly as possible.

She shook her head. "Not yet. Here's some antiseptic to brush your teeth with," and she handed me both brush and glass. The antiseptic was a pale red liquid that somehow reminded me of pink lemonade. I raised it to take a small mouthful and drank it to the last drop, then looked up triumphantly at Jeff, and felt that I had put something over on the hospital.

Jeff left, disgusted, and returned with breakfast of which I got none.

Thompson looked at me sympathetically, looked at his breakfast happily, and then proceeded to demolish both his breakfast and my sanity. I have never seen a man before or since that could eat a meal with such an outward display of relish and enjoyment.

I was just on the verge of seeing myself wasting away to skin and bone when the doctor entered.

"Good news," he said sadly, "you don't need any operation. The blood count showed no unnatural rise. If there's anything I can do for you though . . ."

"Bring me one of those," I said pointing aimlessly in the general direction of the startled Thompson's breakfast tray. I then settled down to enjoy the last moments of my stay in hospital.

The following essay was given 61 marks (92%). This paper was not submitted for a Scholarship.

THE MODERN BARBER SHOP

The era of the haircutting barber shop has passed into history. In the old days one entered a barber shop for the sole purpose of getting a haircut; no more was expected of him. Today if one escapes the chair with a mere haircut and with full possession of all his mental faculties he is indeed fortunate.

The preliminaries are much the same as before. You enter, remove hat and coat and sit down to await your turn. There is still a great pile of magazines and comic books to choose from. There all similarity ends. Once the barber has you safely in his chair your trouble begins.

"Brush cut Sir," he asks.

"No thank you, just a trim."

You lean back in the chair to indulge in a bit of delightful daydreaming when some sweet young thing in a spotless white uniform and long fluttering eyelashes asks in a sultry voice

"Manicure Sir".

You would not mind having her hold your hand for fifteen minutes but after all you are not a millionaire, so you answer

"No thanks, just a trim."

Just as you pick up your daydream where you left off another voice asks.

"Shoe shine, Sir".

You open one eye wide enough to glare at the young lad with the shoe polish. You sigh slightly and repeat

"No thanks, just a trim".

Again when you reach the point in your daydream where you are about to approach that new girl that moved into the district and ask her for a date the barber breaks in with

"Massage, Sir."

With a gruff edge to your voice, you reply

"No thanks, just a haircut."

The whirr of the clippers is a soothing sound and you forget all your worries and cares. You are drifting on a pink cloud basking in the warm sunlight.

"Shave, Sir."

You awake with a start and grasping both arms of the chair to prevent yourself from indulging in physical violence you look the barber in the eye and shout

"No!"

The barber, of course, assumes the most hurt expression imaginable and continues with your hair. Before you realize what is happening, however, he has the back of your neck covered with hot soap. Today's barbers are endowed with a mania for shaving. If you do not want to pay to have your face shaved they will scrape the back of your neck for nothing. Out of the corner of your eye you can see the ominous tip of the straight razor as it descends upon your neck in a long arc. With a shudder you close your eyes and wait for your life-blood to flow. Somehow he manages to miss severing any major arteries and another ordeal has been passed.

Finally it is all over and as you lean back waiting for the barber to remove the cloth a bottle of hair-oil suddenly appears in his hand.

"I see you have a little dandruff. May I suggest a bottle of . . ."

There is something in your expression that makes him replace the bottle and crank the chair down. Maybe it was your bulging eyeballs or the frothing at the mouth.

You search in your pocket for the dollar you have saved to be able to undergo this luxury and as you give it to the barber his left hand steals behind the cash register and emerges clutching a book of lucky draw tickets, a hopeful gleam in his eye.

Flesh and blood can stand only so much and as you run out into the street with a cry, his voice calls after you,

“How are you set for razor blades?”

Yes, even the lowly barber shop has become big business. No longer is one able to be completely refreshed, and revived for a nominal fee. One no longer even hears the latest gossip in a barber shop. Barbers are too busy figuring ways to extract the money from the customer to bother talking about current events. Now we must hoard all his loose change to afford a haircut and also build up his nervous system so that he will not suffer a complete mental breakdown after one visit.

The following essay was given 58 marks (88%). This paper was not submitted for a Scholarship.

BY THE OPEN FIRE

Has there ever been anything more appealing to man than an open fire? However far we can penetrate into the past centuries—the golden age, the dark ages and even back to the stone age we read of the influence and magnetism an open fire has had for mankind. Tradition tells us the cavemen ate, slept and saw by a blazing fire. We read in our legends and fairy tales of the dining halls of ancient kings and queens. Not one was complete without a huge cavern-like fireplace in which to roast whole oxen or sheep. Therefore, as we read through the pages of time and fable, we see the important part hearths with their roaring fires have played in the history of the human race.

Nor do we discover this to be true only in legend or fable. Our history books tell us that even the ancient Greeks and Romans sat about camp fires and re-lived battles and sieges. The Saxons and Gauls depended on fire for their light and food. The ancient Druids in Ireland used open fires to worship their deities. The Norwegians were accustomed to building their houses around a fireplace and making this spot the centre of the home. In later years, throughout England, Scotland and Wales, ballads and carols were sung around an open fire. Even more recently and in our own land we know the Indians had many uses for an open fire. These primitive people had their ritual war dances around a fire, it was their only protection against the bitter Canadian winters and many tribes worshipped it as one of their most powerful Gods. Thus it is easy to see how open fires have passed down through the ages to us as necessary and important elements in our lives.

Open fires have a universal language. As we sit, singing,

with a group of happy, laughing people about a fire, the thought that we are imitating and enjoying something that has been done for untold centuries throughout the entire world cannot fail to impress us. Soldiers, huddled about a fire in some distant "dug-out", refugees, homeless and wandering, crouched to warm themselves at a miserable little blaze, charcoal-burners in Welsh mountains, natives, cooking over their fires in equatorial Africa, all of these belong to a brotherhood whose origin is lost in antiquity. Open fires are the strongest link between centuries, nations and creeds. They have been, at one time or another, necessary in all the vital functions known to man.

The following essay was given 41 marks (62%).

A BOOK I SHOULD LIKE TO WRITE

Someday, when I am old and worn and tired, when I have drunk "Life to the lea's," when I no longer can do the things which I was wont to do, I should like to write a book.

As I write this book, I shall become young again, young in thoughts and memories, young in ideas and understanding; for this book should tell of the things which I did when I was young. It will tell of the mistakes which I have made, for we all make mistakes, but it will tell why I made them, and so, it will mark out for future travelers the pitfalls which I could not see.

It will not, however, spend much time on these mistakes. There is so much good in life that one has no time to worry about that which is bad. It is of these things that my book will speak. It will tell how the roses smelled in the hot spring day with the bees busily humming in and around them. It will tell how the earth was cool and crisp as I walked through the yellow wheat that reached almost up to my shoulders. It will tell how the sun went down over the scarlet hill between the golden clouds, and how the fireflies flashed and blinked as the warm air washed my cheek with the odour of hollyhocks.

My book will tell of the warmth and life in the fireside as the snow whirled and danced outside. There will be children playing on the floor. I will show these children how to stand erect and fearlessly. I will teach them what to cling to and what to avoid. I will teach them that evilness, like a foul disease, must be avoided, or like a foul disease, it will destroy

them. If I do this, then, even if I do nothing else, my life will have been successful.

My book will not speak of great and wonderful things. It will not tell of Kings whom I have seen, or strange lands which I have visited. It will tell, instead, of simplicity and the beauty which belongs to simplicity alone. It will not tell of opponents over which I have triumphed. It will tell instead of friends whom I have helped. "Friends;" although I have never seen them before and perhaps will never see them again. It will not tell of debates with great politicians. It will say, instead, "I told my sister I was sorry and I gave my brother words of praise in his small endeavours."

Then as the sun sinks below the west as the shadows reach up and consume the earth, as the last few dying embers fade out in my fireplace, as the candle begins to gutter on my writing desk, I will find that my book has reached its last page. There, surrounded by diamonds and emeralds, perfumed with the odour of lilacs, I will write in letters of purple and gold; "Thank you God, for a wonderful day"

The following essay was given 26 marks (40%).

THE GOLDEN AGE

The ancients considered gold as the most valuable metal. It represented the essence of wealth. We read about the temples and palaces made of pure gold. It is said that the wisest king of Israel made gold nuggets as plentiful as the stones in the street. Indeed it must have been a golden age for them.

Let us now turn to an entirely different period, that of Greece. Their golden age was perhaps about the time of Socrates. It was not the age of gold, that is of metal, but rather the age of golden thought. It produced three great tragic dramatists who pierced the very thoughts of mankind. Socrates who asked how and why about everything taught people to think for themselves. Thus we will remember them. They lasted a brief time in the world's history but the thoughts and ideas of their golden age will be pondered for ever.

The Romans who conquered the civilized world showed their splendor in the city of Rome. Their numerous temples of gods which were constructed of treasures from all parts of their great empire show this. Their armies had gone forth

and plundered the lands which provided treasures for themselves and those who had sent them. Those who held positions of authority became so intoxicated with wealth that when the empire began to crumble they hardly noticed it. Their golden age was wealth.

Now let us jump to the age that we are living in right now. Certainly we should call this a golden age. If not why not? No one would dare call it a moral one now would they? Let us try and think as to what kind of achievement that we should be remembered for. Should our golden age be called the atomic age or more generally the age of science. Indeed the progress in all fields of science has been remarkable during the past fifty years. Then, of course, what about the philosophy of communism. Has it not made a forceful entry into our everyday thoughts? There is also two world wars which have made a profound impression upon all humanity. What about the United Nations that is surely something new. When the historians a hundred years hence look back upon our golden age will they call it one of atoms, communism, wars, or world government. I wonder.

II. QUESTION 2—*Vocabulary*—10 Marks

One mark was given for each correct definition, and one mark for each satisfactory illustrative sentence.

- (a) The average for this question was 4.6 out of 10 marks. Candidates lost most marks in the illustrative sentences. It should be noted that words for this question are taken from any part of the prescribed work in Upper School English Literature.
- (b) In defining words candidates frequently used the wrong part of speech.
- (c) It is advisable to answer this question as follows:
revelry—wild merrymaking
e.g. The wedding guests passed the night in such
REVELRY that the neighbours began to complain to the police about the drinking, shouting and dancing.
- (d) Conflicting definitions sometimes cancelled the mark
- (e) The sentence should give an indication of the meaning of a word independent of the definition.

III.—*Question 3—The Précis—24 Marks*

14 marks are given for matter and 10 for style, 24 marks in all.

Marks for Matter

1. Deductions are to be made from the marks for matter when the précis noticeably exceeds the stipulated length, 120 words. Up to 129 words, no deduction should be made; from 130-139 deduct one mark; 140-149 deduct two marks, etc.
2. To receive 14 marks for matter, the précis should contain 14 of the following 19 points. They need not be arranged in the order indicated, but should be logically connected.

Précis (Point outline)

1. I am occupied with my studies.
2. I relax by listening to a group of easygoing men
3. This is essential for my sleep
4. These men are dull
5. I have spent many idle and not pleasant hours with them
6. Their conversation induces sleep
7. They talk of familiar not abstract matters
8. This puts me in a drowsy state
9. I shall describe this club
10. I spend my evenings there
11. This is a kind of first nap
12. The club is the Trumpet Club
13. I should be unjust to posterity if I did not describe its members
14. I have spent a sixth part of my time there for forty years
15. We were originally fifteen
16. Now we are five

17. This is an ideal number.
18. I am the acknowledged intellectual leader of the group
19. This gives me great pleasure.

One mark was deducted for the introduction of each extraneous point, or for each distortion of a statement in the original.

Marks for style

1. Full marks were given for a concise, coherent, competent style.
2. The candidate should use his own words for the purpose of condensing the original. He was not penalized for using the author's words whenever it was impossible to avoid doing so without changing the meaning. A mere patchwork of phrases and sentences drawn from the original was penalized from 1 to 5 marks.
3. Two marks were deducted for each major error (of different types) up to a maximum of six marks. Minor errors were also considered in estimating the mark for style.

Note: If the candidate used the third person consistently in his précis, he was not penalized.

4. Faulty punctuation was penalized up to a maximum of two marks.

SAMPLE PRÉCIS

The Trumpet Club

After thinking carefully about my studies I usually relax by listening to easygoing friends. This is essential if I am to sleep without difficulty. I am helped in this by some dull men, with whom I have spent many idle and unpleasant hours. Their talk induces sleep by preventing abstract thinking. I shall therefore describe a club where I spend my evenings, in a kind of first nap. It would be wrong not to describe the Trumpet Club, at which I have spent a sixth part of my time for forty years. Originally fifteen, we are now, through old age, only five, an ideal number. Of this group, so beneficial to my sleep, I am the acknowledged intellectual leader.

—119 words

IV. Spelling

- (a) Students were penalized up to five marks for spelling errors.
- (b) Spelling errors this year averaged 2.3 per paper.
- (c) Some of the more commonly misspelled words were: acquire, adviser, aisle, among, argument, beneficial, business, consciousness, equipment, equipped, fascinating, foreboding, foretelling, forty, frolicked, fulfilled, gaiety, government, immigration, independent, its, it's, led, lose, occasional, perform, precede, privilege, pursue, really, receive, referred, remembrance, resemble, sedative, seize, separate, significance, similar, speech, studying, surprise, temperamental, tranquillity, tries, truly, until, weird, wiener, woman.

V. Legibility

Teachers should advise students to adopt a readable script and to make greater use of the blank pages of the examination booklet for rough work. Care in arrangement and legibility are decided assets to a candidate in Upper School English Composition. In this examination candidates who hand in careless and untidy papers automatically penalize themselves.

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